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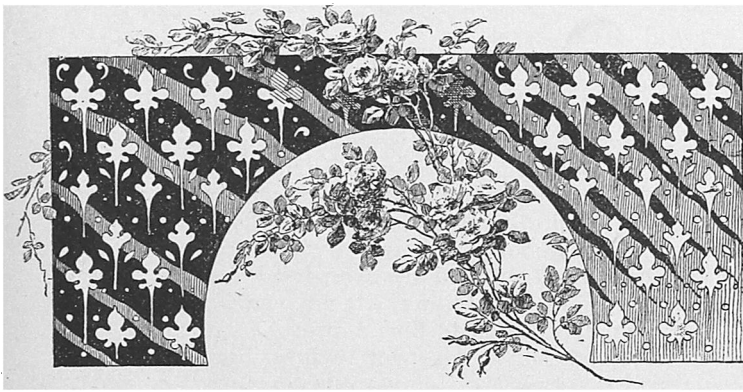
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### DECORATIVE NOTES.

**A** SUMMER TEA-ROOM.—A novel and attractive little tea-room may easily be fitted up in the house furnishers' show-room without much expense and in a manner calculated to catch the always influential fancy of the feminine visitor. Blue and white should be the predominating tints of the tea-room, and it should be furnished in the most simple style. The fitted wood-work should be white enamel, and the chairs and tables blue. Blue or golden-brown serge should be the material for the curtains, and the bric-à-brac should consist of blue and white Delft, and the hearth tiles pure white. The floor must be polished and covered with rough blue and white Japanese rugs or else those of matting in the same tones. The walls may be papered in white with artistic designs of blue iris or Japanese fir. A foot from the ceiling there should be fixed a plate shelf, which will continue right round the room, and this will be laden with Delft plaques, figures and jars; whilst etchings in black frames, representing old Dutch burgomasters, hang below. In one corner there must be a round, rough Eastlake kind of table in china blue enamel, with a Dutch needleworked white cloth fringed with long white tassels.

**T**HE late Lord Leighton's house in Holland Park Road was one of the most luxurious ever designed by an artist. Inside the plain back door an exquisite scene greeted the eye, and the splash of water fell upon the ear; this came from the fountain in the centre of the Arab Hall, a wonderful apartment with a mosque-like dome and colored glass from the East and woodwork from Cairo.

**A**S THERE was a marked change in the treatment of interior decorations from stripes, tints and panels, to dados, friezes, etc., at the time of the Centennial, so there now is a growing demand, rapidly spreading over the country, for the treatment of walls and ceilings by covering them with fabrics, thus forming a permanent ground, on which new and beautiful effects in the decorator's art can be produced.

**O**NE of the most interesting sights at last year's Antwerp Exhibition was the picturesque little Alpine Châlet that was shown in the Swiss Court. The rugged scenery round it, the rural architecture, dresses and decorations connected with this attractive spot were all so fresh-looking and quaint that it is a wonder popular fashion has not been more often inclined towards the reproduction of such a simple and decorative style of art.

**O**F RECENT years the decorating by hand paintings of our doors has become very popular among the fair sex, but such a process, while considerably improving the general effect of an artistic room, is not within the reach of everyone, owing to its cost.

**T**HE walls of the Saxons were hidden by cloths, those in a Saxon monarch's palace being purple dyed; but tapestry or hallings, as such luxurious hangings were called, were only partially used in the kingdom until the thirteenth century, but in the succeeding centuries they were universal in the halls of the wealthy, and the richly-worked stuffs of Arras and Brabant were greatly in demand, and large sums were paid for them. They were worked in gold and color, and enriched with incidents from sacred history or scenes from ancient romance exhibiting chivalric exploits; these were frequently rendered explicit by sayings and mottoes, streaming on scrolls from the mouths of the principal personages, such explanations becoming household words, and hence originating much proverbial wisdom. Simpler and less costly hangings were patterned over with fleur-de-lis, roses and heraldic insignia; and in the fourteenth century, if not earlier, the village of Worsted, in Norfolk, produced a fabric that yielded comfort to the living chamber of the middle classes—the manufacture taking the name of the place from whence it originated.



**A**RTIFICIAL silk is now an article of trade, and it is advisable for buyers to be acquainted with the means of detecting it. The most effective test is combustion. While natural silk burns slowly and turns up like horn, at the same time emitting a characteristic odor, artificial silk burns rapidly when once ignited and smells like burnt cotton. Sometimes the two kinds of silk are mixed in the same article. Mention is made in an Austrian paper of a fabric, alleged to be of English make, the warp of which consisted of natural silk, the weft of artificial. The origin of the latter could not be detected by the eye even by the most expert connoisseur. Upon the combustion test being applied, however, the material burnt with extreme alacrity.

